Course Name: Reggae: History of Jamaican Music  
Course Number: MUS 102  
Term Offered: Winter 2018  
Credits: 3  
Instructor name: Ryan Biesack  
Benton 305  
Instructor email: biesackr@oregonstate.edu  
541.602.6415  
http://liberalarts.oregonstate.edu/users/ryan-biesack

Course Description
This 3-credit hour course is survey traces the roots of Jamaican music, which has become known as Reggae, from just prior to Jamaica’s Independence from Great Britain in 1962 starting with the American R & B influenced Ska, through Rock Steady, Dub, Roots Rock, Reggae, DJs, Toasting, and through the early turn of the millennium. We will look at key musicians, producers and performers, as well as examine key social and political events that helped shape this great music. When possible, video clips, audio clips and other media will be used to tell the story of this rapidly changing, wide reaching music.

There are no prerequisites for this class.

MUS 102. MUSIC APPRECIATION II: PERIODS AND GENRES (3).  
A study of the masterworks of a single era (such as Baroque, classic, romantic, twentieth century) or a genre (such as orchestra, chamber, opera, musical theatre). See Schedule of Classes for topic being offered. For non-majors. Need not be taken in order. (FA) (Bacc Core Course) This course is repeatable for a maximum of 12 credits. This course fulfills the Baccalaureate Core Perspectives category in Literature and the Arts. It does so by tracking the historical and cultural influences of Jamaican music and culture.

Communication
Please post all course-related questions in the General Discussion Forum so that the whole class may benefit from our conversation. Please email your instructor for matters of a personal nature. I will reply to

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course-related questions and email within 24-48 hours. I will strive to return your assignments and grades for course activities to you within five days of the due date.

**Course Credits**

This course combines approximately 50 hours of instruction, online activities, and assignments for 3 credits.

**Technical Assistance**

If you experience computer difficulties, need help downloading a browser or plug-in, assistance logging into the course, or if you experience any errors or problems while in your online course, contact the OSU Help Desk for assistance. You can call (541) 737-3474, email osuhelpdesk@oregonstate.edu or visit the [OSU Computer Helpdesk](https://oregonstate.edu/computing/helpdesk) online.

**Learning Resources**

Though some assigned text used will give a larger and more comprehensive listing and accounting of Reggae history, the streaming media component of this course will further help illustrate the contributions of these artists. We will view historic performances, listen to important recordings and examine a selection of repertoire in the form of song lyrics to gain a better feel for the history of this music. What better way to experience a Bob Marley concert then view it yourself? Online discussions of the streaming material will be a valuable way to explore these performances and subjects, as well as raise new questions and ideas between your fellow peers. The combination of the reading and media experience will provide the student with not only a comprehensive overview, but also a detailed look and focused experience on artists “cherry-picked” by the instructor.

**Note to prospective students:** Please check with the OSU Bookstore for up-to-date information for the term you enroll ([OSU Bookstore Website](https://www.bookstore.oregonstate.edu) or 800-595-0357). If you purchase course materials from other sources, be very careful to obtain the correct ISBN.

**Canvas**

This course will be delivered via Canvas where you will interact with your classmates and with your instructor. Within the course Canvas site, you will access the learning materials, such as the syllabus, class discussions, assignments, projects, and quizzes. To preview how an online course works, visit the [Ecampus Course Demo](https://ecampus.oregonstate.edu). For technical assistance, please visit [Ecampus Technical Help](https://ecampus.oregonstate.edu).

**Baccalaureate Course Category Learning Outcomes:**

This course fulfills the Baccalaureate Core Perspectives category in Literature and the Arts. It does so by tracking the historical and cultural influences of Jamaican music and culture. Students successfully completing this course will be able to:

1. Recognize literary and artistic forms/styles, techniques, and the cultural/historical contexts in which they evolve.

This is covered in part through the listening journals. By listening critically to song structure, along with lyrics and artists background, you will be able to place the music within a larger structure and social context. With each listening, the paragraph answer must cover items such as sound (instruments, style of singing) feel of the music (is this dancing, etc.).
social commentary, background music) and sub-genre in the Jamaican popular music
(ska, toasting, roots etc…). Listening journals also ask each student to note the previous styles or
influences they hear in the music as it grows and evolves. Example: Instrumental Ska resembles big band
jazz in the size of ensemble, make up of instruments, and emphasis on improvised solos. The
listening journals reflects and train students for listening portion of each test.

2. Analyze how literature/the arts reflect, shape, and influence culture.

Through class discussions we will discuss and incorporate the

cultural significance of the music/genre. Test questions reveal the

your understanding of the material by requiring you to identify

artists and genres and to be able to place both within the cultural

context.

3. Reflect critically on the characteristics and effects of literary and artistic works.

Both the midterm and the final exam has a listening portion where you will
be asked to identify the artist, genre and musical characteristics

that you hear. The importance of placing the “sound” and “feel” of
the music into the appropriate category is critical to the
understanding of music. Additionally, the essay portion of each
quiz will provide you the opportunity to reflect critically on the
characteristics of the artist, music and cultural context of their
work in a particular genre.

Additional measurable Student Learning Outcomes

1. Students will have an understanding of what Reggae music is, where it has been and where it is going.

2. Students will have a general knowledge of key artists; identifying their music and contributions to

Reggae music.

3. Students will be able to distinguish between the historical stages of Reggae music, and identify the era

and historical events associated with each stage.

4. Students will be able to listen to Reggae music, on a much deeper level, integrating the historical,

sociological and biographical knowledge they gain from the coursework.

Evaluation of Student Performance

Weekly Discussions 40%
Weekly Short Answer Quiz 30%
Final Exam Project 30%

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### Grading Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
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<tbody>
<tr>
<td>A</td>
<td>93 – 100</td>
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<tr>
<td>A-</td>
<td>90 – 92</td>
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<tr>
<td>B</td>
<td>83 – 86</td>
</tr>
<tr>
<td>B-</td>
<td>80 – 82</td>
</tr>
<tr>
<td>C</td>
<td>73 – 76</td>
</tr>
<tr>
<td>C-</td>
<td>70 – 72</td>
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<tr>
<td>D</td>
<td>63 – 66</td>
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<tr>
<td>D-</td>
<td>60 – 62</td>
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<tr>
<td>B+</td>
<td>87 – 89</td>
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<tr>
<td>C+</td>
<td>77 – 79</td>
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<tr>
<td>D+</td>
<td>67 – 69</td>
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<tr>
<td>F</td>
<td>0 – 59</td>
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### Course Content

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Reading Assignments</th>
<th>Learning Activities</th>
<th>Due Dates</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction: Roots Music, Blues and Jazz</td>
<td>Posted article on Nyabinghi, listen and watch posted Video and Audio clips</td>
<td>Online discussion Quiz 1, Listening Journal</td>
<td>First post due Wed., second posts due by the end of the weekend Sunday 11:59pm. Quiz due by Sunday 11:59pm.</td>
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<td>3</td>
<td>Ska, Studios, and the Alpha Boys; Independence and a New Sound</td>
<td>Listen and watch posted Video and Audio clips</td>
<td>Online discussion Quiz 3, Listening Journal</td>
<td>First post due Wed., second posts due by the end of the weekend Sunday 11:59pm. Quiz due by Sunday 11:59pm.</td>
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<tr>
<td></td>
<td>Course Title</td>
<td>Assignment Details</td>
<td>Discussion Activity</td>
<td>Due Dates</td>
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| 4 | Rude Boys & Rocksteady                          | Listen and watch posted Video and Audio clips                                      | Online discussion Quiz 4 Listening Journal | First post due Wed., second posts due by the end of the weekend Sunday 11:59pm. 
Quizzes due by Sunday 11:59pm. |
| 5 | Do the Reggae!                                  | Listen and watch posted Video and Audio clips                                      | Online discussion Quiz 5 Listening Journal | First post due Wed., second posts due by the end of the weekend Sunday 11:59pm. 
Quizzes due by Sunday 11:59pm. |
| 6 | The Harder They Come; Jamaica on the screen and out into the world & Dub, DeeJays and Toasters | Listen and watch posted Video and Audio clips  
Watch “The Harder They Come” by this week. | Online discussion Quiz 6 Listening Journal | First post due Wed., second posts due by the end of the weekend Sunday 11:59pm. 
Quizzes due by Sunday 11:59pm. |
| 7 | International Sensation: Bob Marley, Roots & Rebel Music | Listen and watch posted Video and Audio clips                                      | Online discussion Quiz 7 Listening Journal | First post due Wed., second posts due by the end of the weekend Sunday 11:59pm. 
Quizzes due by Sunday 11:59pm. |
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<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Listening</th>
<th>Discussion</th>
<th>Assignments</th>
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<tbody>
<tr>
<td>9</td>
<td>Riddim, UK Pop, New Roots &amp; the 90s</td>
<td>Listen and watch posted Video and Audio clips</td>
<td>Online discussion Quiz 9 Listening Journal</td>
<td>First post due Wed., second posts due by the end of the weekend Sunday 11:59pm. Quiz due by Sunday 11:59pm.</td>
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<tr>
<td>10</td>
<td>Present state of Affairs and the reaches of Jamaican music</td>
<td>Listen and watch posted Video and Audio clips</td>
<td>Online discussion Final Project and Exam Open</td>
<td>First post due Wed., second posts due by the end of the weekend Sunday 11:59pm. Final Exam/Project Due By Tuesday Evening Finals Week</td>
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<tr>
<td>Finals</td>
<td>Timeline/Listening</td>
<td>Final Exam /Project</td>
<td>Monday of Finals Week by 11:59pm</td>
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**Course Policies**

**Discussion Participation**
A discussion topic is posted for each week of the course, please have your initial post up by the end of Wednesday night, and a follow up post by the end of the following Sunday night. Commenting on someone else’s post you find interesting or challenging. In order to receive maximum points for this area, you must post at least two entries on the discussion board per week. This is a fun way to further explore the material with your classmates!
Incompletes
Incomplete (I) grades will be granted only in emergency cases (usually only for a death in the family, major illness or injury, or birth of your child), and if the student has turned in 80% of the points possible (in other words, usually everything but the final paper). If you are having any difficulty that might prevent you completing the coursework, please don’t wait until the end of the term; let me know right away.

Guidelines for a Productive and Effective Online Classroom
Students are expected to conduct themselves in the course (e.g., on discussion boards, email) in compliance with the university's regulations regarding civility.

Civility is an essential ingredient for academic discourse. All communications for this course should be conducted constructively, civilly, and respectfully. Differences in beliefs, opinions, and approaches are to be expected. In all you say and do for this course, be professional. Please bring any communications you believe to be in violation of this class policy to the attention of your instructor.

Active interaction with peers and your instructor is essential to success in this online course, paying particular attention to the following:

• Unless indicated otherwise, please complete the readings and view other instructional materials for each week before participating in the discussion board.
• Read your posts carefully before submitting them.
• Be respectful of others and their opinions, valuing diversity in backgrounds, abilities, and experiences.
• Challenging the ideas held by others is an integral aspect of critical thinking and the academic process. Please word your responses carefully, and recognize that others are expected to challenge your ideas. A positive atmosphere of healthy debate is encouraged.

Statement Regarding Students with Disabilities
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 541-737-4098.

Accessibility of Course Materials
All materials used in this course are accessible. If you require accommodations please contact Disability Access Services (DAS). Additionally, Canvas, the learning management system through which this course is offered, provides a vendor statement certifying how the platform is accessible to students with disabilities.

Expectations for Student Conduct
Student conduct is governed by the university’s policies, as explained in the Student Conduct Code.

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Academic Integrity
Students are expected to comply with all regulations pertaining to academic honesty. For further information, visit Student Conduct and Community Standards, or contact the office of Student Conduct and Mediation at 541-737-3656.

OAR 576-015-0020 (2) Academic or Scholarly Dishonesty:

a) Academic or Scholarly Dishonesty is defined as an act of deception in which a Student seeks to claim credit for the work or effort of another person, or uses unauthorized materials or fabricated information in any academic work or research, either through the Student's own efforts or the efforts of another.

b) It includes:

i) CHEATING - use or attempted use of unauthorized materials, information or study aids, or an act of deceit by which a Student attempts to misrepresent mastery of academic effort or information. This includes but is not limited to unauthorized copying or collaboration on a test or assignment, using prohibited materials and texts, any misuse of an electronic device, or using any deceptive means to gain academic credit.

ii) FABRICATION - falsification or invention of any information including but not limited to falsifying research, inventing or exaggerating data, or listing incorrect or fictitious references.

iii) ASSISTING - helping another commit an act of academic dishonesty. This includes but is not limited to paying or bribing someone to acquire a test or assignment, changing someone's grades or academic records, taking a test/doing an assignment for someone else by any means, including misuse of an electronic device. It is a violation of Oregon state law to create and offer to sell part or all of an educational assignment to another person (ORS 165.114).

iv) TAMPERING - altering or interfering with evaluation instruments or documents.

v) PLAGIARISM - representing the words or ideas of another person or presenting someone else's words, ideas, artistry or data as one's own, or using one's own previously submitted work. Plagiarism includes but is not limited to copying another person's work (including unpublished material) without appropriate referencing, presenting someone else's opinions and theories as one's own, or working jointly on a project and then submitting it as one's own.

c) Academic Dishonesty cases are handled initially by the academic units, following the process outlined in the University's Academic Dishonesty Report Form, and will also be referred to SCCS for action under these rules.

Conduct in this Online Classroom
Students are expected to conduct themselves in the course (e.g., on discussion boards, email postings) in compliance with the university's regulations regarding civility.

Tutoring
NetTutor is a leading provider of online tutoring and learner support services fully staffed by experienced, trained and monitored tutors. Students connect to live tutors from any computer that has Internet access. NetTutor provides a virtual whiteboard that allows tutors and students to work on problems in a real time environment. They also have an online writing lab where tutors

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critique and return essays within 24 to 48 hours. Access NetTutor from within your Canvas class by clicking on the NetTutor button in your course menu.

OSU Student Evaluation of Teaching
Course evaluation results are extremely important and are used to help me improve this course and the learning experience of future students. Results from the 19 multiple choice questions are tabulated anonymously and go directly to instructors and department heads. Student comments on the open-ended questions are compiled and confidentially forwarded to each instructor, per OSU procedures. The online Student Evaluation of Teaching form will be available toward the end of each term, and you will be sent instructions via ONID by the Office of Academic Programs, Assessment, and Accreditation. You will log in to “Student Online Services” to respond to the online questionnaire. The results on the form are anonymous and are not tabulated until after grades are posted.

Disability Access Services (DAS)
Accommodations for students with disabilities are determined and approved by Disability Access Services (DAS). "If you, as a student, believe you are eligible for accommodations but have not obtained approval please contact DAS immediately at 541-737-4098 or at http://ds.oregonstate.edu. DAS notifies students and faculty members of approved academic accommodations and coordinates implementation of those accommodations. While not required, students and faculty members are encouraged to discuss details of the implementation of individual accommodations.”